

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

PEGGY HITCHCOCK

1021 W. McGraw Street  
Seattle, Washington 98119

PRIMARY MEDIA : Enamel

PRESENT POSITION: Artist

BORN July 9, 1951, Cleveland, Ohio

EDUCATION 1978-81 SAN DIEGO STATE UNIVERSITY, San Diego, Ca.  
1969-73 DEPAUW UNIVERSITY, Greencastle, Indiana; B.A., Art Major

EXHIBITIONS

1984 THE MAY SHOW, The Cleveland Museum of Art, Cleveland, Ohio  
NORTHWEST DESIGNER CRAFTSMEN, Northwest Craft Gallery, Seattle, Wa.  
FIRST ALCOA/ GALLERY '76, Wenatchee, Wa.  
BIG SKY BIENNIAL III/ CRAFTS, Davis Gallery, Pocatello, Idaho  
NORTHWEST FUSION, Visual Arts Center, Anchorage, Alaska

1983 REGINAL CRAFTS: A CONTEMPORARY PERSPECTIVE, Bellevue Art Museum, Wa.  
NORTHWEST JURIED ART '83, Cheney Cowles Memorial Museum, Spokane, Wa.  
NORTHWEST DESIGNER CRAFTSMEN, Seattle Pacific University, Seattle, Wa.  
PACIFIC NORTHWEST ARTS & CRAFTS FAIR, Bellevue, Wa.  
THE MAY SHOW, Cleveland Museum of Art, Cleveland, Ohio  
VITREOUS ENAMEL 1983, A.R.T. Beasley Gallery, San Diego, Ca.  
NATIONAL CRAFTS II, Galveston Arts Gallery, Texas  
NORTHWEST DESIGNER CRAFTSMEN, Southwest King County Art Museum, Wa.  
WASHINGTON CRAFT SHOW, Smithsonian Institute Auditorium, WA. D.C.  
TWO-DIMENSIONAL NATIONAL, Angels Gate Cultural Center, San Pedro, Ca.  
ENERGY ART, Foothills Art Center, Golden, Colorado  
35TH ANNUAL CRAFT SHOW, Butler Institute, Youngstown, Ohio

1982 MARIETTA COLLEGE CRAFTS NATIONAL, Grover Hermann Art Center, Ohio  
ENAMELS '82, Dimock Gallery, Washington D.C.  
NORTHWEST CRAFTS EXHIBITION, Museum of History & Industry, Seattle, Wa.  
PACIFIC NORTHWEST ARTS & CRAFTS FAIR, Bellevue, Washington  
HELLER GALLERY, Soho, New York City, New York  
VI BIENNIAL INTERNATIONAL ART OF ENAMELING, Limoges, France  
NATIONAL CRAFTS I, Galveston Arts Gallery, Texas  
ENAMEL TODAY, Northwest Craft Center & Gallery, Seattle, Wa.  
34TH ANNUAL CRAFT SHOW, Butler Institute, Youngstown, Ohio

1981 MARIETTA COLLEGE CRAFTS NATIONAL, Grover Hermann Art Center, Ohio  
SAN JOAQUIN FINE CRAFTS BIENNIAL, Fresno Arts Center, California  
ENAMELS INTO THE NEW DECADE, Long Beach Museum of Art, California  
EMPHASIS, San Diego State University Master's Gallery, California  
SMALL IMAGE VI, Gallery 21, San Diego, California  
33RD ANNUAL CRAFT SHOW, Butler Institute, Youngstown, Ohio

1980 MARIETTA COLLEGE CRAFTS NATIONAL, Grover Hermann Art Center, Ohio  
CONTEMPORARY ENAMELS, North Seattle Community College Gallery, Wa.  
FLUX, FUSION, FIREWORKS, Contemporary Crafts Gallery, Portland, Oregon  
VITREOUS ENAMEL, Gallery 21, San Diego, California

AWARDS & COLLECTIONS

1983 PACIFIC NORTHWEST ARTS & CRAFTS FAIR, Juror's Honorable Mention

1982 SEATTLE CITY LIGHT PORTABLE WORKS COLLECTION  
PACIFIC NORTHWEST ARTS & CRAFTS FAIR, Juror's Honorable Mention  
ENAMEL TODAY, Juror's Choice Award  
34TH ANNUAL CRAFT SHOW, Juror's Special Mention

1981 MARIETTA COLLEGE CRAFTS NATIONAL, Purchase Award  
EMPHASIS, Juror's Honorable Mention  
33RD ANNUAL CRAFT SHOW, Purchase Award

1980 VITREOUS ENAMEL, Juror's Special Mention

COMMISSIONS

1984 WASHINGTON STATE ARTS COMMISSION, View Ridge Elementary School, Everett  
WASHINGTON STATE ARTS COMMISSION, New Purchases In Art

MAY 84



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# Seattle Arts

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Vol. 6, No. 5, January, 1983

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## Ceramic and glass purchase features works by Northwest artists

The Seattle Arts Commission recently purchased ceramic and glass artwork by 15 Northwest artists for the Seattle City Light Portable Works Collection.

"This is the first time that the Arts Commission has started to build a collection of ceramic and glass works by Northwest artists," said Richard Andrews, the SAC's Art in Public Places Program Coordinator.

The recent purchase is the "foundation" of an ongoing series of purchases to put together a representative cross section in glass and ceramics works by Northwest artists, according to Andrews.

Seven ceramic works and eight glass works were purchased. The ceramic works are: "Stealin' Home" by Gloria DeArcangelis; "Double Take" by Margaret Ford; "Mask #2" by Ann Gardner; "Deny/Flight Uncertain/Escape" by Deborah Horrell; "Shadow Boxing with a Monkey on My Back" by Anne Perrigo; "If that's all there is my friend, then let's keep dancing" by Debra Sherwood; and "Setting the Kiln" by Patrick Siler. The glass works are: "Altar Hearted" by Dorit

Brand; "F-132" by Dale Chihuly; "Forest People" by Stephen Dale Edwards; "A Tight Rope Gathers No Slack" by Peggy Hitchcock; "Learning From Others' Mistakes" by Charles Parriott; "Z.A.O.F. #11" by David Schwarz; "Plate House" by Therman Statom; and "Homage to the Abstraction-Creation Group, No. 3" by Dick Weiss.

The works will be individually displayed in City-owned buildings. "We hope in the future to be able to exhibit the collection as a whole," Andrews said.

The panelists for the open competition, in which 109 artists participated, were Joyce Moty, LaMar Harrington and Walter Lieberman. The same panel will continue in 1983 to make purchases by invitation.

The Seattle City Light Portable Works Collection, administered by the SAC, has been an ongoing project since 1974. The art works, including photographs, small sculptures, prints, textiles, ceramics, paintings and drawings, are exhibited in several City-owned buildings around the Seattle area.

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# ENAMELS '82

The National Enamelist Guild, in cooperation with the Art Department of George Washington University, held its third national juried exhibition of vitreous enamels at Dimock Gallery, GWU, Washington, DC (October 20-November 12). The two previous guild exhibits were in 1974 and 1978.

"Enamels '82" received 500 entries from 185 applicants; 73 works by 46 enamelists were selected. Jurors were Jamie Bennett, assistant professor in the Program in Artisanry, Boston University; Constance Costigan, assistant professor of design, George Washington University; and William Harper, associate professor in the School of Visual Arts, Florida State University. The following jurors' statements are excerpted from the exhibition catalog.

Bennett: "... enamelists by and large operate with a careful, self-protective style. Little is left to chance or risk. I would like to see more exploration in concept and approach... There was no mistaking the pieces which sang with intensity and awareness. As in any of the arts, these are few."

Costigan: "Enamel is potentially so beautiful and complex that simplicity of concept and design might be a good motto for artists in this medium. The best work was highly unified in design and presentation. It was particularly interesting to note the painterly and sculptural uses of enamel in the context of more traditional applications to jewelry and functional objects."

Harper: "Over the past 20 years the state of the craft of enamel—the technique—has grown and prospered. It is now time to move to the next level, in which the aesthetic concerns of the medium—the art—will be more deeply developed and challenged. This exhibition demonstrates that we are just beginning to be in that state of transition."

TOP: *Mahatma*, wall piece, enamel on copper, 9"x11", by Peggy Hitchcock (Washington).



# AMERICAN craft

13 Enamels '82

*A selection of works from a juried exhibition in Washington, DC, sponsored by the National Enamelist Guild.*

VOL. 42/NO. 6  
DECEMBER 1982/JANUARY 1983  
AMERICAN CRAFT COUNCIL



## New Gallery Offers Quality Craftwork

The space occupied by the newly opened Heller Gallery, at 71 Greene Street, is alive with theatrical excitement. The walls and 20-foot-high ceiling are resplendent in tones of somber charcoal. The dramatic lighting punctuates the art works in this monochromatic environment.

A scrim divides the entrance from the balance of the 3,000-square-foot floor. The setting is clean and sleek, producing the feeling that the owner, Douglas Heller, envisioned, "to showcase fine art derived from the craft media." He added: "We wanted a formal, dignified setting — the type that the fine arts have traditionally had. We hope that this gallery will help create that type of presentation."

Since the gallery opened in April, between Spring and Broome Streets, its shows have been more eclectic, featuring photography and American Indian art. At its former location, 806 Madison Avenue, it displayed works in glass almost exclusively. Mr. Heller plans to continue the emphasis on glass at his other uptown gallery at 965 Madison Avenue.

The new show features quality craftwork produced by contemporary artists. Highlighted are a selection of pieces by the 25 award winners from the 10th annual Marietta College Crafts National last fall. Although the works are not necessarily pieces from the Marietta show, they are representative of the winning artists.

Some of the most exciting work comes from the jeweler Ivy Ross, a pioneer in the use of titanium. She has set her latest series with semiprecious stones and added rare woods as frames for her pins and as rondelles in

her necklaces.

Also outstanding are architectural chairs by Thomas Loeser, whose original winning entries in the Marietta show were somewhat more traditional upholstered chairs.

The chairs are innovative folding puzzles. They are almost entirely painted. Engineered with precision, they fold almost flat with the help of a single pin and a few hinges; once folded they attach to wall brackets, where they work as wall sculptures.

A large part of the show consists of ceramic works, some of the most interesting being Donna Polseno's large vessel-like forms. Her palette and imagery are modern, with bands of pastels embellished with dots, dashes and geometric shapes, with contrasting hues and subtle textures.

Joan Hausrath's tranquil ikat-dyed weavings are the work of an expert and mature hand. In sharp contrast but also technically sophisticated are the enamel wall plaques of Peggy Hitchcock, rife with esoteric symbolism and motifs in colorful strokes.

Michel Louise Conroy's bowl-like forms appear to be constructed from shards or slabs of clay, as petals exfoliating from a center stem, worked in solid tones and decorated with speckled, smattered paints.

Prices for the works in this show, which will run through July 31, range from \$100 to \$5,000, with the majority at \$350 to \$900. The gallery is open daily from Wednesday through Saturday from 11 A.M. to 6 P.M. and on Sunday from noon to 5 P.M. For further information call 966-5948.

Ruth J. Katz

Finalists from the  
Marietta College  
Crafts National



PEGGY HITCHCOCK—Enamel

HELLER  
GALLERY

71 GREENE STREET  
SOHO  
New York City 10012



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Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: PEGGY HITCHCOCK

DATE AND PLACE OF BIRTH: Cleveland, Ohio July 9, 1951

PRIMARY MEDIA ENAMEL

ART TRAINING - Schools, Scholarships, etc.:

PLEASE SEE THE ATTACHED RESUME: THE FOLLOWING INFORMATION  
IS AN UPDATE

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

- 1983 NORTHWEST DESIGNER CRAFTSMEN  
Southwest King County Art Museum, Midway, Washington
- 1983 NATIONAL CRAFTS EXHIBITION II  
Galveston Arts Gallery, Galveston, Texas
- 1983 VITREOUS ENAMEL  
A.R.T. Beassley, San Diego, California

GALLERIES

~~COLLECTIONS~~ WHICH NOW INCLUDE YOUR WORK:

MINDSCAPE GALLERY & STUDIO, Evanston, Illinois  
Participating Artist in Collectors's Division

ALLIANCE MUSEUM SHOP, Indianapolis Museum of Art  
Indianapolis, Indiana

AWARDS:

Full Time Enamelist

PRESENT POSITION: May 1983: signed a contract from the Washington State Arts  
Commission for a wall mural  
Project: NEW SPACES FOR ART

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We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.  
Thank you for your cooperation.



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1983 ENERGY ART  
Foothills Art Center, Golden, Colorado  
1983 THE ANNUAL CERAMIC, SCULPTURE & CRAFT SHOW; 35TH, 34TH & 33RD  
-82 The Butler Institute of American Art  
-81 Youngstown, Ohio  
1982 MARIETTA COLLEGE CRAFTS NATIONAL; '82, '81 & '80  
-81 Grover M. Hermann Fine Arts Center  
-80 Marietta, Ohio  
1982 ENAMELS '82  
Dimock Gallery, George Washington University, Washington D.C.  
1982 NORTHWEST CRAFTS EXHIBITION  
Museum of History and Industry, Seattle, Washington  
1982 PACIFIC NORTHWEST ARTS & CRAFTS FAIR  
Bellevue Square, Bellevue, Washington  
1982 MARIETTA CRAFTS '81 FINALISTS  
Heller Gallery, SOHO, New York, New York  
1982 VI BIENNIAL INTERNATIONAL, THE ART OF ENAMELING  
Chapel of the Lycee Gay-Lussac, Limoges, France  
1982 NATIONAL CRAFTS EXHIBITION  
Galveston Arts Gallery, Galveston, Texas  
1982 ENAMEL TODAY  
Northwest Craft Center & Gallery, Seattle, Washington  
1981 SAN JOAQUIN FINE CRAFTS BIENNIAL  
Fresno Arts Center, Fresno, California  
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1982 ENAMEL TODAY, Juror's Choice Award  
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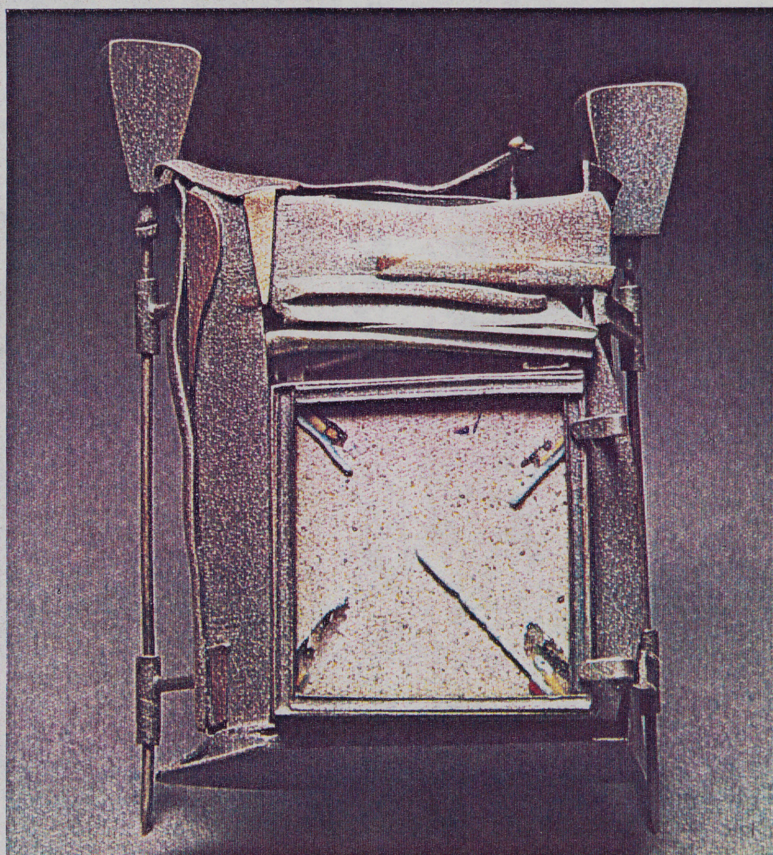
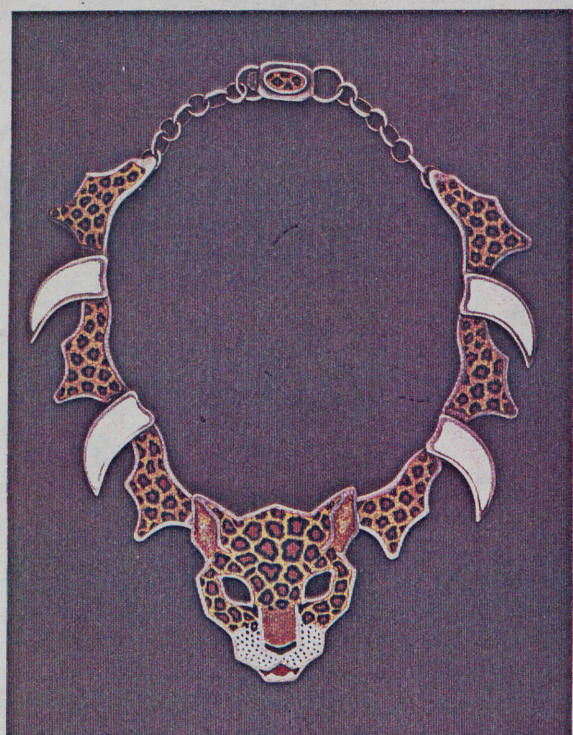
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Ruth J. Katz



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TOP: *Mahatma*, wall piece, enamel on copper, 9"x11", by Peggy Hitchcock (Washington). ABOVE: *Sacred Leopard*, champlevé, silver, 7"x6", by Antonia Schwed (New York). RIGHT: *Angler Pin*, enamel, silver, copper, 2"x1 1/2"x5/8", by Ken Rockwell (Florida), award of excellence.



LOCAL CRAFT ARTIST TO BE IN SMITHSONIAN SHOW

Peggy Hitchcock of 1021 W. McGraw St., Seattle, Washington is one of 100 national craft artists selected for inclusion in The Washington Craft Show, sponsored by The Smithsonian Associates Women's Committee, to be held in the nation's capital May 6-8, 1983.

Her work was chosen on the basis of originality, artistic conception and quality of workmanship from more than 1500 entries.

The Washington Craft Show will be the first major juried exhibition and sale in the nation's capital to present crafts as fine art. A total of \$3,000 in cash prizes will be awarded to exhibitors. Proceeds from the exhibition will be donated to the Smithsonian Institution. Some of these funds will be used to establish a craft purchase fund for use by the National Museum of American Art's Renwick Gallery, a major national showcase for American crafts.

In addition to the show and sale, a gala "Collector's Night" preview will be held May 5th.

"Crafts Today", the first national forum on craft connoisseurship and collecting, will be held concurrent with the Craft Show. The forum, co-sponsored by the Smithsonian National Associates Travel Program, the Smithsonian Resident Associate Program and the James Renwick Collectors Alliance, will include three full days of seminars, lectures and tours of notable collections and artists' studios in Washington, D.C.

Lee Hall, President of Rhode Island School of Design, and juror, said that work chosen for inclusion in the show demonstrates that "traditional craftspeople have reached a high degree of sophistication by combining techniques and cultural influences, while fine arts people have discovered craft materials and techniques as a means of reinterpreting what they know."

Another juror, Lloyd Herman, director of the Renwick, called the work "powerful", while the third juror, potter John Glick, said "The strength of the emerging artists is on a par with the best."

For further information on The Washington Craft Show, write to the Women's Committee of the Smithsonian Associates, Room 3101, Arts & Industries Bldg, Smithsonian Institution, Washington, D.C. 20560.